



Urban Renewal: The City Without a Ghetto

Rules

By strategically removing sections of the city, create the ideal living environment. You may accomplish this in any way you see fit. The following suggestions may help bring you closer to the City without a Ghetto.

1. Remove all blight.

Notes on blight:

- Create areas to extend a hospital, university, or other nonprofit institution that promotes civic betterment and stymies the spread of blight.
- Reclaim central city and for higher uses.
- Disperse populations prone to civil unrest.
- Make the shape of an animal, or a truck.
- Eliminate unpleasant grid patterns.
- Destroy areas that appear out of date.
- Open up areas for potentially important new uses.
- (Perhaps a stadium, or an arts complex)

2. Draw the areas to be removed onto the map above.

3. Then, with scissors or a knife, carefully cut out the shapes you have drawn.

4. Finally, fold the newsletter in half to reveal your City without a Ghetto.

To the right, you will find a selection of shapes that have been used to remove blight in the past. You may choose to reuse your favorite, combine two or more, or design an entirely new shape.

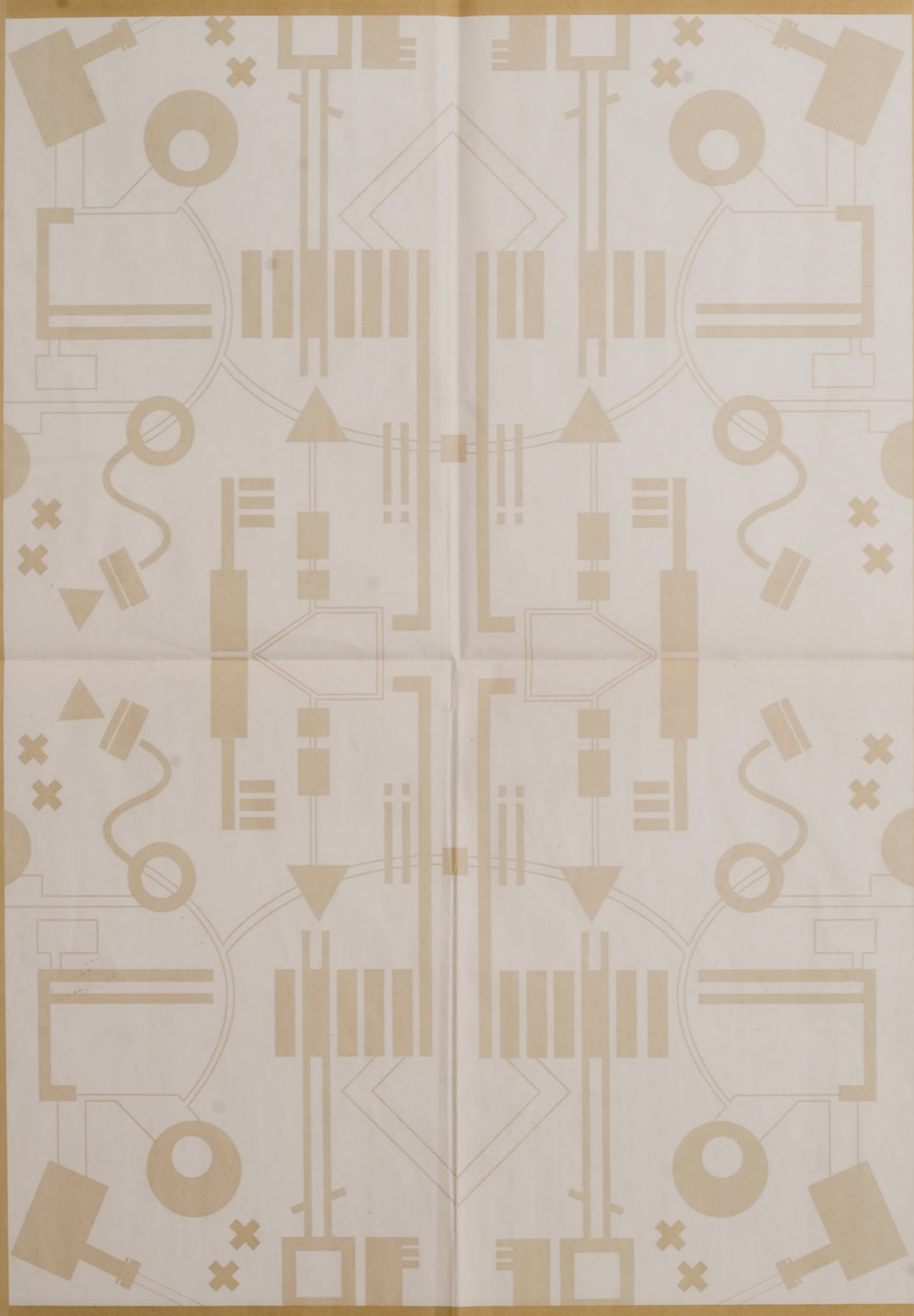


In every human settlement, whether village or city, everybody who could, rebuilt his own house or shop on his own plot when these buildings had passed their period of usefulness. This can be called the "natural" process of urban renewal. Although much urban renewal often takes place in a casual way, sometimes it does not, and then urban renewal becomes a public responsibility.

Urban Renewal and the Future of the American City. Report to the National Association of Housing and Redevelopment Officials, C.A. Drosadiis, 1968.

The first suggestion that urban renewal may be needed in the community may come from anyone.

Citizen's Guide to Urban Renewal, Van Hise & Hemming, 1962.



Urban Renewal: The City without a Ghetto takes its formal inspiration from traditions of institutional pedagogical display. If democracy mandates public education in certain subjects – natural history, state history, art, sex – there is an argument for public education about democratic participation in the physical environment.

The exhibition includes the following displays:

Urban Renewal: The Historical Record explores the origins, history, and present understanding of Urban Renewal as practiced in the United States.

NYCHA City without a Ghetto, a film produced with students from City as School, examines public housing in New York City. Where did it come from? Who can live there? Why does it look the way it does? What are the issues facing public housing today?

Economic Development & Community Revitalization Today presents contemporary approaches to issues of economic development and community revitalization. Displayed materials were solicited from architects, artists, businesses, community-based groups, and governmental and non-governmental organizations. How do we think about the old way of redeveloping cities, how do we develop communities now?

Gentrification v. Urban Renewal takes the viewer through the monumental bureaucratic process that began in 1966 when a group of public housing residents in the South Bronx organized a protest against the proposed housing projects was in itself a violation of their civil rights – an inductive intersection of race, space, the law, and administration.

About CUP
CUP is a nonprofit design, research, and education organization dedicated to understanding the built environment and social decision-making. Since 1985, CUP has organized and produced exhibitions, publications, discussions, and educational programs on topics such as Governors Island, building codes, street trees, municipal waste management, urban development, and architectural education. Ongoing projects address risk management, business improvement districts, and international financial institutions. Please visit us at www.anothercupiddevelopment.org.

Support for the City without a Ghetto graciously provided by the Brooklyn Arts Council, the Center for Arts Education, Storefront for Art and Architecture, City as School High School, Parsons School of Design Integrated Design Curriculum, the Lily Auchincloss Foundation, and the Rooftop Filmmakers Fund.

CUP Project Team
Project organized by Damon Rich & Rosten Woo
Danny Aranda, AJ Blandford, Stella Bugbee, Zoi Coombes, Meghann Curtis, Leigh Davis, Beth Lieberman, Andrea Melier, Sam Stark, Colina Su, Oscar Tuson

Collaborators
Ken Heller and Kenaro Okuda, Interboro (Tobias Ambrorst, Daniel D'Oca, Georgeen Theodore, Christine Williams), Prem Krishnamurthy, Eric Schuldenfrei and Marisa Yiu, Storefront (Sarah Herda, Ray Brumder, Chris Diets, Francisca Benitez)

Volunteers
James Case, Cynthia Golembeski, Alyssa Garbar, Annette Gail, Rob Giampietro, Edwin Huh, Jackson McDade, Gastane Michaux, Jennifer Minnen, Elizabeth Solomon, Lila Yombes

CUP Board
Jason Anderson, Josh Breitbart, Stella Bugbee, Sarah Dadush, Damon Rich, Oscar Tuson, Althea Wasow

Contribute Today!

Storefront would not exist without the generous support of individuals like you!

Please become a part of Storefront's tradition by contributing to the most important alternative spaces for the advancement of architecture, art and design.

We hope that you will make your annual contribution or a year and gift today and help us ensure the vibrant future of Storefront.

Categories of Giving:
Storefront Council: \$5000 or more
Benefactor: \$2500-\$4999
Major Donor: \$1000-\$2499
Sustainer: \$500-\$999
Donor: \$250-\$499
Patron: \$100-\$249
Student/Artist: \$25-\$49

As a contributor you will receive the Storefront newsletter and be invited to our annual events. If you have any questions about making contributions to Storefront or would like information on other ways to support our work, please call us at 212 431-5275.

I would like to make a contribution of \$_____

Please make your check payable to Storefront, and send to: Storefront 97 Kenmare Street NY, NY 10012

Your Contribution is tax deductible to the full extent of the law.

STOREFRONT FOR ART AND ARCHITECTURE
97 Kenmare Street New York, NY 10012
Tel: 212 431-5275 Fax: 212 431-5755
info@storefrontnews.org www.storefrontnews.org

Gallery Hours: Wednesday-Sunday 11am-6pm
Directions: Storefront is located at 97 Kenmare Street between Mulberry Street and Cleveland Place, near Lafayette Street. (subway: 6 Train to Spring Street, N/R Train to Prince Street, F/V to Broadway/Lafayette)

Mission: Founded in 1982, Storefront for Art and Architecture is a nonprofit organization committed to advancing innovative positions in art, architecture and design.

Funding: Storefront's program is supported in part by The National Endowment for the Arts, The New York City Department of Cultural Affairs, LEF Foundation, The Stephen A. and Diana L. Goldberg Foundation, Graham Foundation, The Greenwall Foundation, The Andy Warhol Foundation for the Visual Arts, and New York State Council on the Arts, a state agency.

Staff: Chris Diets, Kayl Brumder, Francisca Benitez
Interns: Noah Efrat, Anusuma Guria, Georgia Hill, Carlos Noguera, Dayvyn Shin, Trop Hsu Wang

Board of Directors
Belmont Freeman
President
Beatriz Colombia
Peggy Deamer
Peter Guggenheimer
Steven Johnson
Stephen M. Jacoby
William J. Kohn
Linda Pollak
Cabin Tsao
Anur Walther
Director
Sarah Herda
Board of Advisors
Chris Diets, Kayl Brumder, Francisca Benitez
Vito Accardi
Karl Barwick
Kent Cook
Chris Dercen
Elizabeth Diller
Dan Graham
Michael Hays
Brooke Hodge
Steven Holt
Toyo Ito
Mary Jane Jacob
Mery Mins
Shim Heshut
Hani June Pak
Michael Sorkin
Frederick Taylor
James Wines

**Urban Renewal:
The City Without a Ghetto**

A project by the Center for Urban Pedagogy

Storefront for Art and Architecture 09.04.03 – 10.19.03
opening reception: Thursday September 4 7 – 9 pm

97 Kenmare Street, NYC 10012

Storefront for Art and Architecture
97 Kenmare Street New York, NY 10012

The concentrated rookeries in Brooklyn, including most of Bedford-Stuyvesant, Brownsville, and East New York cannot be repaired. The area must be leveled and rebuilt in stages.

Robert Moses, Summary of Proposed Brooklyn Slum Clearance Project, 1948

A ghetto can be improved in one way only: out of existence.

James Baldwin, Fifth Avenue Uplifts, 1961

How do you make a City without a Ghetto?

Once upon a time, the answer was Urban Renewal. Beginning with the Housing Act of 1949, the US federal government made big money available to cities to obtain, clear, and redevelop "slums and blighted areas." This program, known after 1954 as Urban Renewal, resulted in the leveling of thousands of acres across the country and the construction of a wide variety of new urban material – a vast experiment where sections of city were scrubbed clean and then used as architectural petri dishes. From the gleaming white Lincoln Center arts complex on the Upper West Side to 300 vacant beachfront acres in Far Rockaway, Queens, the physical evidence of Urban Renewal in New York City is overwhelming.

By the dawn of the 1970s, the present consensus that Urban Renewal was a massive failure had been fully assembled. Like a meteorite breaking up in the atmosphere, the fall of Urban Renewal produced a shower of fragments to be

interpreted by onlookers. Everyone found lessons that taught what they wanted to learn. Neo-conservatives learned that government intervention is inefficient but the market is not. Liberals learned that local opposition is always right. Urban planners learned that managing the process is more important than drawing a plan. Architects learned that architecture is autonomous from politics. Urban designers learned that traditional rowhouses are better than modernist highrises. Those in power learned to soften their rhetoric.

As New York City undertakes its most public redevelopment in decades, rethinking Urban Renewal as more than an ideological fall guy is a good idea. Today, how can government, the market, and democratic participation help people improve the places they live?

Urban Renewal: The City without a Ghetto is part of a constellation of projects that address how areas of human habitat have come to be labeled as officially unwanted, unwanted, or unimportant, and how various means have been used in attempts to remove, renew, revitalize, or redevelop these areas through planning.

Check www.anothercupiddevelopment.org for more events and projects.